

ICF.I. Bulletin

INSTITUT CANADIEN DU FILM

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CANADIAN FILM INSTITUTE

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A SPECIAL LIBRARY EMERGES

by Beatrice H. Trainor

Gather together in your largest theatre a specialized audience drawn from all those sections of the community who have a common bond in their interest or use of film, and allow them to choose a film, or a programme of films, or present a battery of questions. Each individual would represent a unique interest, select a different film, ask diverse questions. Many would be deeply involved in films — the film industry itself, the film councils, the film societies. Others — corporations, unions, libraries, societies, institutions, schools and individuals — range from those whose use of film may form an important function in their activities, to those who may occasionally include a film in their programme.

They have a further common bond. All need information. One noteworthy occasion, for instance, where this became apparent was the Canadian Conference on Films held in Toronto in January, 1958. This was sponsored by the Canadian Film Institute in cooperation with the Association of Motion Picture Producers and Laboratories of Canada, the Canadian Association for Adult Education, the Canadian Federation of Film Societies, the Canadian Labour Film Committee, the National Film Board, the Teaching Aids Centre (Toronto), the Community Programmes Branch (Ontario Dept. of Education), the Ontario Association of Film Councils, the Ontario Federation of Agriculture, the Ontario Library Association, and many others. In the discussions the need for a more adequate distribution of information on films received unanimous support.

Because the Canadian Film Institute is the major distributor of educational, cultural and documentary films, it has perforce become the chief source of information on these and related films. In the face of a steady flow of enquiries for information and advice, the Institute has endeavoured to fulfil these requests, but has lacked adequate funds or facilities to provide a comprehensive service. Now, with the help of a three year Canada Council grant (January, 1958), it has designed a systematic service to meet these demands. And the process is ever-expanding. As the service increases, and becomes more widely known, the demand will increase; this in turn will promote more interest and use of film. To establish a service of this nature was a bold step, but it could not be postponed.

Why does Canada need such an extensive service when the resources of the U.S. are so close at hand, and so much greater than we could hope

to build? The United States has many excellent organizations — the Museum of Modern Art, the George Eastman House, The Motion Picture Association of America, for instance, all of which are designed to meet specific demands and needs. But they are not co-ordinated, and require of the Canadian user an intimate knowledge of the American scene which the average user would not have. Moreover, though many of these organizations extend assistance to their northern neighbour, when approached, this is not their function, and they cannot be expected to know and gear themselves to the requirements of this bi-cultural nation.

It should be realized that in many countries, including Canada, there is no adequate copyright of films. If such a copyright existed in all countries, so that a print of every film produced was preserved, together with production credits, cast and script, and if all foreign films entering a country were registered, a ready interchange of information would be established. In its absence two types of organization have been established. The Archive, intent on preserving the most important and best films, and the Library and Information Services, to record and preserve printed material on films, and to make this available to a wide public.

The public from whom the enquiries are received at the Institute extends from government departments, educational authorities, the film industry itself, corporations, institutions, clubs, societies, etc., to private individuals. By far the most frequent request concerns the availability of specific films in Canada, the location of prints, rental costs, and re-

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A fuller description of the library may be found in "The Canadian Film Institute - The cataloguing and classification in its library and information service" Occasional Paper No. 28 written for the Canadian Library Association by Beatrice Trainor. Published in June, 1960, this paper is available from the Canadian Library Association, 63 Sparks Street, Ottawa for \$1.00.

A Special Library Emerges (cont.)

quests for lists of films on particular subjects. It has been interesting to note the extent to which the demands reflect the current interest of the general public, and it has already been possible, by keeping one's finger on the public pulse, so to speak, to anticipate demand to some extent. A royal visit or coronation, for instance, results in requests for films on previous coronations and royalty in general. The Cuban revolution stimulated interest in films on Cuba.

The following are typical day to day enquiries:
Who distributes *He Who Must Die* in Canada? In the U.S., England? Is the print complete or cut? Subtitles? What is the original title of the film? Was it made in one version or two?
Who directed *Twelve Angry Men*?
Where can I see *City of Gold*?
Which ending of *The Key* was shown in Great Britain? Who was responsible for the two endings being produced?
Has a film been made on the breeding of Aberdeen Angus cattle?
What is *The Loon's Necklace* about? Who sponsored, directed, produced it?
What corporations sponsor films, and are such films available to the general public?
A list of films suitable for Home and School groups? For children? For children of five years of age?
Films on the working of committees?
Group discussion?
On sanitation in barber shops?
And, inevitably, the educational system in Russia. Other enquiries of a more general nature would cover such questions as:
What is the Eady Plan?
What are the censorship regulations in Manitoba? Are films a contributory cause of delinquency?
Is there a film industry in Greece?
What exactly did Friese-Greene contribute to the discovery of the motion picture?

The organization of a special service of this nature requires that the system be at once simple, detailed, flexible and expandable, and must meet the needs of those who require information quickly, and at the same time provide facilities for more extensive research. It must be sufficiently well integrated to lead the user logically from one step to another.

The key to the system depends on: i. a card articles index of films arranged alphabetically under title (the original title is used where known, to avoid duplication and confusion), and, ii. the udc Classification, with detailed relative index, including the use of the draft expansion of the udc 791.4 Motion Pictures, which was drawn up by the Film Documentation Committee of the British Film Institute. **Title Index.** The Information department does not attempt to be selective in the indexing of films; the demand cannot be predicted. Films are recorded from the reviews, catalogues, press cuttings, books, or as a result of special research stimulated by an enquiry. The Title index acts as a key to further material. It may be appropriate to mention here that much current information on films, particularly feature films, released in Canada in the last two

The Library and Information Dept. of the Canadian Film Institute would like to thank the following for their donations of books and periodicals:

London Public Library.

University of Toronto Library.

Imperial Oil Limited, Central Library.

Mr. Dean Walker.

Mr. Gerald Pratley.

years is now available from the Institute. Up to the present the information department has concentrated to some extent on the indexing of feature films, partly because of the lack of information in this field, and spurred on by the support of volunteer workers. Reviews and articles are received from such papers and periodicals as the New York Times, Time, Life, Saturday Review of Literature, many English newspapers — the Times, Sunday Times, The Observer, and the Guardian (Manchester), and of course from the leading Canadian newspapers. This is beginning to provide the range of coverage desirable for any real student of the cinema, and it is heartening that the advent of the department has been sufficiently welcome to engender such active support. Furthermore, in response to an appeal to libraries, several cartons of back numbers of periodicals have been received.

Subject Classification. The extent and variety of the demand for films on specific subjects requires that those of interest for their content are closely analysed, and classified by the udc. The compilation of lists of films in all general topics and the locating of specific information is facilitated by the logical grouping of subjects and the development from the main heading to the detailed subdivision provided in a classified catalogue. A film may frequently deal with more than one subject or aspects of a subject; the classifier, using a simplified notation, assigns as many subjects as is deemed desirable, and makes cards to correspond to the total number of classification numbers used. Thus a film on sculpture and painting would be classified under 73 (sculpture) and 75 (painting); on the locomotion of snakes under 591.17 (movement, locomotion) and 598.1 (snakes). When the content does not warrant close analysis, or specific information is not available, a more general classification is assigned; a 10 minute film on the large animals of North America would be classified at 599(7), 599 (mammalia) and (7) North America. At present only films available in Canada are classified, although from other sources the Institute may be able to trace additional information.

Books, Pamphlets and Periodicals. The draft classification of 791.4 Motion Pictures is uniformly applied to the books, pamphlets and periodical articles of a general nature. At present much of this work has not been completed, although considerable progress has been made. The library contains about 700 books, for which an author, title and main classified subject entry have been compiled; several

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INSTITUT CANADIEN DU FILM COMITÉ DE MONTRÉAL

Depuis sa fondation en 1935, l'Institut Canadien du film a largement contribué à la diffusion des films non-commerciaux, scientifiques, éducatifs, industriels ou culturels. Cet organisme bénévole, non-gouvernemental, s'est constamment préoccupé de servir les intérêts de la communauté canadienne dans le domaine du film.

Afin d'assurer un meilleur service à la population du Québec, l'ICF sentait, depuis plusieurs années, la nécessité d'ouvrir un bureau régional à Montréal. Tel qu'annoncé dans un Bulletin précédent, cette inauguration est enfin rendue possible grâce à la collaboration du Collège Jean-de-Brébeuf.

Le Comité de Montréal, domicilié dans les locaux du Collège Jean-de-Brébeuf, 3200 Chemin Ste-Catherine, sera surtout, pour les débuts, à la disposition de la population montréalaise, de langue française et anglaise. Puis, peu à peu, le bureau sera en mesure d'étendre ses services à toute la région ouest du Québec.

Les films distribués par le bureau de Montréal sont, pour la plupart, en langue française. Il y a, en permanence, près de 80 films déposés par le Service d'Information du Royaume-Uni. Ces courts métrages portent sur des sujets variés: les pays du Commonwealth, l'industrie, la famille royale d'Angleterre, le peuple britannique, l'aviation, etc. Selon les demandes de ses membres, l'ICF augmentera le nombre de ses films.

De plus, à tous les deux mois, 40 films spécialisés, en langue anglaise, soit médicaux, industriels ou autres, seront mis à la disposition du public montréalais. Durant cette période de deux mois, ils seront réservés aux membres de Montréal seulement, puis retourneront à Ottawa pour être remis en circulation dans tout le pays. Ces films seront renouvelés régulièrement afin d'en varier le choix.

Pour renseigner ses membres sur les films disponibles, l'ICF de Montréal mettra bientôt en circulation une liste des films permanents où seront indiqués les informations nécessaires. Quant aux films temporaires, une liste sera publiée régulièrement afin de permettre aux membres de choisir leurs films à l'avance. La première liste sera publiée en juillet et donnera des renseignements sur les 40 films qui seront disponibles pour septembre et octobre prochains.

La réservation des films se fait par téléphone ou par lettre et les membres doivent venir chercher et rapporter eux-mêmes les films au bureau, à moins de circonstances spéciales. Les frais de location, tels qu'établis par Ottawa, seront indiqués sur la liste.

En plus des films disponibles à Montréal, tous les films de la cinémathèque d'Ottawa sont à la disposition des membres de l'ICF montréalais. Les réservations se font par l'intermédiaire du bureau de Montréal et, autant que possible, trois semaines à l'avance.

L'ouverture officielle du Comité de Montréal aura lieu au début de septembre seulement et les mois d'été seront consacrés à l'organisation du bureau.



Miss Renée Côté

The Montreal office of the C.F.I. (Institut Canadien du Film) will begin serving the people of Montreal and other centres in western Quebec in September. Miss Renée Côté will manage the I.C.F. office at 3200 Ste Catherine Road, Montreal 26. These facilities have been kindly provided by the Collège Jean-de-Brébeuf.

Originally from Rivière-du-Loup, Miss Côté is a graduate of Collège Notre-Dame de l'Assomption (affiliate of Laval University). Until recently, she was employed by the Centre Catholique National du Cinéma as the editor of a periodical dealing with films shown in commercial theatres; she was also responsible for the book library.

Last summer Miss Côté participated in the *Stage National* where associates of the Centre National studied recent trends in the American cinema; she has also worked with the Centre Diocésain du Cinéma de Montréal for the *Camps du cinéma*. This summer she is working at the Collège Jean-de-Brébeuf in preparation for the opening of I.C.F. in September.

We were delighted to work with Miss Côté during her short stay in Ottawa in early June. Members and friends of CFI-ICF will be assured on meeting Miss Côté that the Montreal office is in effective hands.

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YORKTON FILM FESTIVAL

Canada's 6th Biennial International Documentary Film Festival will be held in Yorkton, Saskatchewan October 17, 18 and 19th. Entries will be accepted in the following categories: Agriculture, Creative Arts, General non-theatrical, Industry, Natural History, Science and Sociological. Rules and regulations and entry blanks may be obtained from the Secretary, Yorkton Film Council, 67 First Avenue, Yorkton.

The most outstanding film will receive the special trophy, THE GOLDEN SHEAF.

A Special Library Emerges (concluded)

thousand pamphlets, which include a large number of distributors' and subject catalogues, and press cuttings of a general nature have been classified and placed in vertical files. The Institute is gradually acquiring a collection of the major film periodicals in English and French, e.g. *Sight and Sound*, *Monthly Film Bulletin*, *Cahiers du Cinéma*, *Image et Son*, *Film Culture*, *Film User*, *Educational Screen and Audio-Visual Guide*, *Business Screen*, *Variety*, and others, and hopes to extend its collection to include the important film literature from all countries. Work has been commenced on an author and classified catalogue of these articles.

Biographical Information. An index to directors has been commenced. This will be extended to include all production credits and cast, together with analytical entries for articles in periodicals of a biographical nature. Press cuttings and other fugitive material is housed in vertical files.

Space does not permit a full description of the service — no mention, for instance, has been made of the union catalogue of films which records the location of prints, thus enabling the Institute to refer enquirers to their local source; for example, in some cases there are 25 prints of one film located in film libraries across Canada: or the proposed author and title index to the story source, a project in which the Institute could co-operate with public libraries — at present this information is added to the main title entry, but there is no cross indexing.

The work has been firmly established, and the system designed for expansion. Already information can be supplied on several thousand films; articles and press cuttings photocopied and made available on request; film lists and bibliographies compiled. A new specialized library has emerged.

New Films Series LANGUAGE AND LINGUISTICS

Presents

The Nature of Language

BLOOMINGTON, INDIANA — LANGUAGE AND LINGUISTICS, a new series of films from NET Film Service, Indiana University, provides a general approach to beginning linguistics and covers the nature, structure, and development of language. The series of thirteen 30 minute black and white films are designed for college and special adult usage. Featured in the series is Dr Henry Lee Smith, Jr., Professor of Linguistics and English, University of Buffalo. Titles in the series are: *Introduction; Language and Writing; A Definition of Language; The Linguistic Approach to Language Learning; The Sounds of Language; Dialects; Grammar: Part I; Grammar: Part II; History of the Indo-European Language Family; History of the English Language; The Alphabet; Linguistics Science and the Teaching of Reading; and Language and Meaning.*

LANGUAGE AND LINGUISTICS explains the meaning of language and its importance to the way we think and perceive the world. The series describes the relationships that exist between language, experience, writing, culture, and how these relationships help form the basis for all human interaction. A linguistic approach to the structure and use patterns of language is given as the developmental aspects of language are traced. The development of the alphabet is explained as the series analyses present day writing systems, and the learning of foreign languages.

Those interested in purchase of any film in the series may obtain preview prints from Canadian Film Institute. Purchase price: \$125.00 — Rental \$5.00

PICTURE BOOK PARADE NOW IN SOUND FILMSTRIP SETS

The widespread demand for storytelling filmstrips correlated with phonograph records has prompted the Weston Woods Studios (Weston, Conn.) to repackage their **PICTURE BOOK PARADE** series in Sound Filmstrip Sets. In a specially designed storage box, each set contains four individual filmstrips, their text booklets and a 12-inch 33 1/3 rpm long-playing record with the four stories told by Owen Jordan. Six such sets are initially offered. Titles include such perennial favorites as *MILLIONS OF CATS*, *MIKE MULLIGAN AND HIS STEAM-SHOVEL*, *MAKE WAY FOR DUCKLINGS*, *LITTLE TOOT*, etc.

C.F.I. Canadian Distributor.

NOTICE OF PRICE CHANGE

There will be a 20% increase in purchase price of motion pictures produced by Weston Woods Studios after September 15th.

We suggest you place your orders for Picture Book Parade films while the old prices still prevail.



Weston Woods' New Sound Filmstrip Set